LAYS for the AUTUMN NIGHTS



By LAWRENCE REAMER.

By LAWRENCE REAMER.

INCE playwrights of the day are determined to make their characters talk much and do little, it may be wise for them to divide, as Sascha inept specimens were able to find a talk much and do little, it may be wise for them to divide, as Sascha Guitry has done in "Sleeping Partners," the words and the action farce that will entertain. in order that their purpose may not be misunderstood. In two acts of rarely is the enterprise of the manthat novel little play there are only words. The heroine, to be sure, arrives and departs. But that is the end of the action. There is a long soliloquy by the hero while awaiting her arrival in his rooms and there duct that may be more or less obare later conversations between these two, punctuated by a few observations to a manservant. But of dramatic suspense there is not a fun, but it is nevertheless a theme suggestion. Nor is there any indication that the playwright sought to add this quality to the proceedings. He seems to love his talk as much as the two characters; indeed, as much as the audiences at the Bijou Theatre appear to delight in it.

But the third act is built on the most familiar of technical devices. Maybe the laughter is heartier here because this reactionary treatment of one-third of the play produces sturdier and certainly more familiar fun. So the new technic which M. Guitry in his plays is supposed to represent to the nth power is here boldly contrasted with more classical principles. M. Guitry, following out his theories, aims at the photographic or at least, since talk must inevitably appeal first to the ear, the phonographic reproduction of life. But in the final scene he deserts that process for the frankest use of "hokum," whatever that may be called in a farce of the boulevards. Nobody would expect to find in this place any other opinon than it is the humor of this last act which accounts in the fullest degree for the success of the play, which is so contrary in every other detail to the principles of farce writing.

If "Sleeping Partners" represents of the newer school of drama. They the methods of the French writers to- will be welcome and our sterile drama day there has been a mighty change ought to be the richer for their cosince the times of Feydeau, Bisson and operation. But subject and character the rest of the noble army that used have got such a pesky way of wrig-

to supply the Palais Royal and its "Dames de Chez Maxim" and the "Controlleurs des Wagon Lits" of yesterday and "Les Surprises de Divorce" and again "Feu Toupinel"? We used to love these two as "The Surprises of Divorce" and "Mr. Wilkinson's Wildows." They were the last word watchwork school of construction that playwrights puzzled over to keep one complication bubbling out of another and all of them supplied with the sure fire cranks and levers and wheels of humor. But Sascha Guitry may-it is not any more certain-have

At least the school of playwriting which he represents, which the late Hubert Davies tried in "Door Mats," one of his last plays and which Victor Mapes more than once suggested in "The Lassoo"—this easy transfer from life, just sit down and write it out of your head, straight away manner of making a play is going to open the doors of the theatre to writers who would never before have ventured to experiment in this medium. They despair of learning the craft as the mandarins teach it, or they fail altogether to understand what it is. Subject and character being satisfactory they love to say, technic ought to take care of to apply their talents to the theatre when this is recognized as a principle

Belasco. "I. O. U."; Bijou, "Sleeping Partners"; Booth, "Watch Your Neighbor"; Broadhurst, Casino, "Maid of the Mountains"; Central, "Forever After"; Century,
"Freedom"; Cohan, "Head Over
Heels"; Cohan & Harris, "Three
Faces East"; Comedy, "An Ideal
Husband"; Cort, "Fiddlers Husband"; Cort, "Fiddlers Three"; Criterion, "The Awaken-ing"; Eltinge, "Under Orders"; Empire, "The Saving Grace"; Forty-eighth Street, "The Woman on the Index"; Fulton, Forty-eighth "A Stitch in Time"; Galety,
"Lightnin"; Globe, "The Follies"; Harris, "The Riddle:
Woman"; Hudson, "Friendly "Lightnin"; Globe, The Riddle: lies"; Harris, "The Riddle: Woman"; Hudson, "Friendly Enemies"; Liberty, "Going Up"; Longacre, "Nothing But Lies"; Longacre, "Nothing But Lies, Lyceum, "Humpty - Dumpty"; Lyric, "The Unknown Purple" Lyric, "The Unknown Purple" New Amsterdam, "The Girl Be-hind the Gun"; Maxine Elliott's, "Tea for Three"; Morosco, "The Walk-Offs"; Playhouse, Walked in Her Sleep"; Plymouth, "Redemption"; Punch and Judy, "Penrod"; Republic "Where Poppies Bloom"; Sel Republic, "Information, Please"; "Sometime"; Thirtyninth Street, "The Big Chance" Vanderbilt, "The Matinee Hero": Vieux Colombier, "Le Secret"; Winter Garden, "Pass-ing Show."

hearing, so eager is the public for the ager rewarded! Mr. Hoffman has, moreover, founded

H. B. WARNER

BORDONI IL

and IRENE

his little play on a principle of conscured in the dominating search for in the philosophy of life that too much truth may unpleasantly comtour from the line of least resistance It is admirable that a playwright who should have acquired such a perfected system of working through his long devotion to the vaudeville stage should but once suggest in his play the field of his apprenticeship. tawdry interview between George Washington and Ananias, however, is the two a day at its worst,

greater from the lack of support that behind a net. he finds in the play. It is generally true that good parts make good actors Good parts added to good plays prob-Barrymore struggles to his uncommon schievement without the assistance! for her after he had spent her money the neighborhood, I there is nothing to justify his course piles no description.

still to be proclaimed.

So Fedya is at the best a photo-like? graphic study of decay through selfishness and moral weakness. Of course punished with death in the end. It was probably the intent of Tolstol to proclaim that the wages of sin is death, since at the period of his life in which this play was written' the evils of wine, tobacco and even flesh du Vieux Colombier will be inaugmest obsessed him. He was all but urated with the presentation of Henri blind to everything else. Yet the task Bernstein's "Le Secret," which of the actor is rendered none the less written in 1913 and produced that difficult. He is called upon to portray same year at the Theatre des Bouffes There is nothing that he says or does At that time the cast included Robert which creates even pity for him. Indeed, the feeling is more one of re- Otis Dellenbaugh. On Monday night pugnance. For that reason Mr. Barry. the parts will be assigned among more's impressiveness deserves more Jacques Copeau, Lucien Weber, Henri praise. He does not of course touch Dhurtal, Lucienne Bogaert, Jeannine the heart of his public as such a fine Bresanges and Marcelle France. performance should. But that is out of the question in a part so remote which is really notable, from making the deep impression it would if their efforts had been expended on material not so alien to the uses of the theatre.

The devastating effects of the "sport shirt have after all not disappeared. Fastidious office boys, members of the T. O. A. in good standing, amateur easeball players and alumni of the Winter Garden chorus long since spurned the garment as altogether outmoded for any season. Mr. Ditrich stein, who plays an actor in "The Matinee Hero," also plays tennis, and there is mention of golf. With a meticulous fidelity to the type of his hero the actor has revived this frank "outing" garment. While admiring his self-sacrifice to the demands of his art, it is not possible to keep out of the memory the figure of the overdressed barytone of "The Great Lover" and the trig aspect of the flirtatious mon-arch of De Flers and Cavaillet's comedy. Both of these roles the actor chose to play as what his profession describes as "character" rather than "straight." The "sport" shirt distinguishes in this particular case the two methods of acting a role. In the middie years such experiments with personal beauty are dangerous. It is dol-



play, but as one of its motives, not as four, a monument to an artist's martyrdom ably make histrionic geniuses. Mr. to his profession. A maid objects to the task of laundering the lingerie of Miss Carlyle will be best remembered the siren who has entered this Eden. as the charming wife to John Drew's

The exact nature of this mysterious r taking to champagne and gypsies.
The exact nature of this mysterious bit of apparei that possesses such elo-

sia. His happy course continues until duence in revealing the lightness of life health and the champagne are exhausted. Gypsies appear to be more it is plain that this piece, whatever it enduring, since the particular flower may have been, was not nice. Could of the tribe he selected seems hardy, it be-a sugestion not in the least sup-But he goes from bad to worse with ported by the text of the drama-that only his innate weakness to drag him one of the hero's "sport" shirts had in down. Other men have followed the some unaccountable way become mixed same course and their heroism has with the lingerie of the lady guest? Is that the reason Frances gives no-

THE WEEK'S PLAYS.

"Le Secret"-To-morrow Night at the Vieuz Colombies The season of the French Theatre

a role which his own achievement can Parisiennes. It was produced by David make interesting to his public. Belasco in English some years ago. Warwick, Frances Starr and Harriet

The play deals with the complications that arise in the domestic lives from sympathy. In a measure the of the Jannelots, and Henricite and same criticism might be made of the Denis Le Guen, who have become play. It prevents the masterful real. man and wife without Henriette first zation of Mr. Hopkins and Mr. Jones, having told Denis of a liaison that she had had with Charlie Ponta Tulli because of the untruthfulness of Gabrielle Jannelot.

It is around the character of Gabrielle that the play is written. She represents that type of woman who is in her element only when through means of fibs and insinuations she is creating a stir of some kind or other. , as the personification of this type, forms the theme of Bernstein's

Irene Fenwick as the featured mem-Mitchell, Evelyn Carter Carrington, Lee Hill, Eric Snowden, Mrs. Hudson H. Gilmour and others.

Bailey and Lottle M. Meaney, and in

lars to doughnuts that Mr. DitrichMiss Fenwick, who attained fame in
stein in that shirt would not be a hero

of any matinee even if he recited the
"Along Came Ruth," "The Guilty ingston Platt designed 1,000 plates for who has just laid a roof what he the fire within the lowa youth. spilloquy from "Hamlet" so eloquently Man," and who was last seen here the costumes. J. Monroe Hewlett de-thinks of it, and whether he likes it. Mr. Cope first made his bow to

Cinderella whose pumpkin and mice Apparel appears elsewhere in the are turned into, not a chariot and

Ralph Kellard was seen here all last season in "The Eyes of Youth." that comes from acting a comprehensible part in what nobody but Granville Barker could ever be persimed to call a play. The audience does not to call a play. The audience does not see him first in the Irksome society of his wife. Beyond losing his taste for her after he had spent her money of the neighborhood, however, she sup-Barrymore in "Believe Me, Xantippe": evening. This war play, based upon Charles Hampden recently attracted Capt. Bairnstather's famous comic carmuch notice by his interpretation of toons, will be the first offering of the

> The Riddle: Woman"-Thursday Night at the Harris

gagement at the Harris Theatre on called their joint product "a fragment Thursday night in a play entitled "The from France in two explosions, seven Riddle: Woman," by Charlotte E. splinters and a short gas attack,"
Wells and Dorothy Donnelly, under Mr. and Mrs. Coburn have gathered the direction of George Mooser. The together a chorus of fetching girls for authors acknowledge indebtedness for the many musical numbers that are their idea to a Danish play by C. interpolated during the action of the Jucobi. In its present form the scenes piece. The part of Old Bill will be are laid in Copenhagen. The story is played by Mr. Coburn, and Mrs. Comodern and has to do with the com- burn will appear as Victoire. Colin mercial aristocracy of that city. The Campbell will be Alf and Charles Mccast will include Robert Edeson, A. E. Naughton will be Bert. Lark Taylor, Anson, Chrystal Herne, Albert Brun-Henry Warwick, Kenyon Bishop, Mona ing, Herbert Ransome, Frances Car- Desmond and others are in the large Beatrice Allen, Beatrice Miller, cast. Percival Knight is staging the Betty Bouton and Petra Weston.

'Freedom"-Saturday Night at the Century

Julie Opp Faversham and Lee Shusert will present for the first time on demption," Arthur Hopkins is followany stage the big spectacular play "Freedom," by C. Lewis Hind and E. ing out his theory that when a play-Lyali Swete, with music by Norman Wight is honest and sincere it is nec-G'Neill, at the Century Theatre on essary only to produce the play as Saturday night at 8 o'clock sharp, honestly as it was written, in order The theatre will remain dark the first to touch the soul of an audience. five days of the week for the installing of the scenery, properties and lighting in this theory were necessary it was effects and to permit a series of five supplied by John Barrymore. complete dress rehearsals so that the opening performance may be given role of Fedua," said Mr. Barrymore, without the delay so often attendant a trifle as though he had wearied of . on the premiere of complicated scenic the question long since, "it isn't a productions.

Marcia van Dresser, who has won higher mathematics. He is a playhigh distinction here and abroad in wright—and a damned good one! grand opera and in concert, will ap- When you are undertaking the porpear in the title role of Freedom, prob- trayal of a character written by a ably the longest part ever written for man who has brains, you don't study an actress as she is on the stage the part and go into trances, and throughout the entire play. This is that sort of rot! The only role one Miss van Dresser's first appearance has to study is a poor thing invented on the speaking stage since she co- by a brainless money chaser. When starred with Otis Skinner in "Fran- you get a play of Tolstol's you get a starred with Otis Skinner in "Francesca di Rimini" several years ago.

"A Stitch In Time"—Tuesday Night Miss van Dresser has not abandoned intelligence, courage and absolute sinsmile. Born in Des Moines, Ia., he at the Fulton.

ther musical work but has rearranged certty. In playing a role such as her concert dates in order to create comedy drama, will be presented with the role of Freedom. Prominent play-clearly outlined by its creator, that it that city, and was engaged in comers in the cast include E. Lyall Swete, is wellnigh impossible to stray far mercial business with not even the her of a cast that includes Raiph Kelledward Martindel, Arleen Hackett, from the interpretation intend lard, Grace Carlyle, Robert Cain, Earle Henry Herbert, J. Harry Irvine, R. E. the manuscript was written.

end H. R. Irving. play is in twenty-five scenes and dur- the sort of role one goes into heart and play the adjacent towns. spite of its title is not a "prepared- ing its course of action shows 1,000 and soul, because the heart and soul characters famous in history. Events of the playwright are already there, tressed players appealed to the symness" play, nor does it deal with any characters famous in history. Events of the playwright are already there, phase of warfare except that which marking the growth of Freedom from And that sort of role is the easiest phase of warfare except that which marking the growth of Freedom from And that sort of role is the easiest pathy of Mr. Cope, while the adventure Dan Cupid has waged from time immemorial.

"A Stitch in Time" was written with to the entrance of the United States the frank purpose "of giving happiness into the war are each treated in dra
"The day of the control of the part of the actor to do more than the part of the p to the people who go to the theatre for matic form, and though pageantry plays shouldn't be playing it if I didn't ness. The little company thus resus-

"Freedom," which will be laid it!" conducted by Gustave Ferrari. The production of "Freedom" has

been made possible through the financial support of Lee Shubert, Mr. and directed the production; how he see attended the opening, and the next day Mrs. W. K. Vanderbilt, Mrs. Otto H. cured the typical Slavic rhythm of in- he sent for the actor to come and see Kahn, Clarence H. Mackey, Mr. and tonation in the roles; how he unified him, an interview which resulted in Mrs. H. P. Davison, Mrs. Robert Ba- everything in the play and about it thirteen years of happy and profitable con, Mr. and Mrs. George Armsby, into a concrete embodiment of Russia association between Mr. Belasco and A. W. Mellon, Mrs. James Creelman, as it really is! Go to Bobby Jones the creator of so much fun in "Dad-Mr. and Mrs. C. Lewis Hind and and ask him how, with all the limita- dies." Mr. Cope appeared in a long other prominent people. Through tions of room on this stage, he man- list of Belasco successes, including his their generosity 50 per cent. of the aged to evolve eleven distinct and association with Blanche Bates in The profits will be given to the Associa- marvellously conceived settings for the Girl of the Golden West"; with Franilion for Assisting Naval and Military play! Go to the gypsy singers and ces Starr in "The Rose of the Rancho." Officers of the English Speaking Peo-

To-night the Neighborhood Playhouse will open its fifth season, when the Isadora Duncan Dancers and George Copeland, planist, will present John Barrymore's triumph as the and poetically as he did in every act with the all star cast of "Lord and by Gluck, Schubert, Strauss and the weak Fedya of "Redemption" is the and, as the text so wittily suggests, Lady Algy," will be seen as a modern Belgian composer, Forent Schmitt. There will be many now dance numbers, including "The Anazon Dances" from "Iphigenia." This programme will be repeated the following -week end.

> "The Better 'Ole"-Saturday night at the Greenwich Village Theatre.

Mr. and Mrs. Coburn will present the role of the pacifist in "Allegiance." season at the Sheridan Square playhouse.

Capt. Arthur Eliot has collaborated with Bairnsfather in the writing of Bertha Kalich will begin her en- this unique play and the authors have

play.

THE TRUTH OF "FEDYA."

In his present production of "Re-If any further evidence of a belief

"Don't ask me how I studied my study. Tolstol is star to say

Charles Hampden, David Higgins, J. Liston, Eva Randolph, Clara Eames at the Irving Place Theatre two years urer of the local theatre suggested to ago. Fedua appealed to me then as young Cope that the two of them put "Freedom" is not a pageant. The now, as a rattling good part to play, a stranded road company on its feet

signed and executed the scenery. Nor- | If he is a good craftsman of course he doah," playing in the latter play an old man O'Neill, who composed the music likes it, and quite naturally he also ranchman, which the actor considers for "The Blue Bird," has written the thinks it is a good roof, because he one of the best characterizations he "Yessir,"

IRENE

FENWICK

"A STITCH IN

meckly. "If you really want to ask questions

spun through their music!.

interviewing! convictions most emphatically, Mr. ing as the Judge in "Back Home," Barrymore was silent.

answer to all questions, however, in what had been said, than if the interview had been the most prolonged on record; because it is difficult to recall any recent appearance of John Barry-

hattan Theatre in George Broadhurst's production of "What Happened to Jones." Following the Broadhurst piece Mr. Cope passed to the Frohman management, appearing in "Charley's Aunt" and in the revival of "Shenanhas ever achieved, although this fathe interviewer mous role was succeeded by that of

metropolitan audience at the old Man-

another ranchman in "Arizona." It was in "Arizona" that Mr. Beask them about the soul that has been in "The Concert," "The Woman" and several others.

"But don't ask me any questions! I It was after his appearance in "The am never a satisfactory subject for Woman" that Mr. Cope deserted the Belasco banner for a few years, play-And, then, having expressed his ing in "It Pays to Advertise," appeardramatization of Irvin Cobb's "Judge Perhaps there is a more satisfactory Priest" stories, and with Mrs. Piske in "Erstwhile Susan," following which he played last sesson with Miss Barry. more in R. C. Carton's "The Off Chance," And now comes his James Crocket in "Daddies."

BENNETT PREFERS DRAMA.

To Richard Bennett's performance in he farce "The Very Idea" his acting play, "The Unknown Purple," fur nishes a decided contrast.

"Farce has its limitations," he pointed out the other night in his dressing room while preparing to take his place on the stage as a convict who had been betrayed by a luxury loving wife. "One is compelled to exaggerate in characterization, to be in earnest in comic situations, that often humanness, simplicity and even naturalness are missing. You cannot sound depths in farce. You merel play upon the high keys of life, rollicking tragically in order to convince your audience of the plausibility of

your premise. "I was planning to go on an extensive road tour in 'The Very Idea.' " Mr Bennett continued, "after certain plans for a New York repertoire sesson has been abandoned. And it was while was playing in New York last yes that the idea of 'The Unknown Purple was submitted to me. Its novelty and originality at once appealed to me and I accepted an offer to appear in the

Mr. Bonnett and that the colo of the wronged husband is one that would appeal to any actor who enjoyed appor tunities to demonstrate versatility

"There is a vast difference between Peter Marchmont, the simple, hamble nventor of the prologue, and V. Coomport, the reposeful, mysterious figure of the play. Peter has a human qua ity, a native trustfulness and generos ity. He lives just as Joshua Whitcomb lived in 'The Old Homestead, or as Lightnin' Bill Jones lives in Lighta subject in more's that has left anything for the theatrical. There is an element of renin'.' On the other hand, Cromport is mance and fletion about him. You feel However, there was a hint in his that never before have you enround onversation that Mr. Barrymore may tered such a man and that you we have future occasion to regret, if in- never meet him again. He is work ventional, he defies tradition he is a superman. Therefore he cannot be

otherwise than theatrical. Where the Plays Change.

from the interpretation intended when | germ of an ambition for an artistic career until it came about one day that "Oh, yes, I did see the drama down a young friend of his who was treas-

FOREVER AFTER

THE BELASCO COPE.

John W. Cope says that he "began

terviewers take the cue!

ness. The little company thus resus-

Laurette Tayor, who is booked for a long tour, is to make her only appearance in Manhattan this season at the Standard The atre this week in J. Hartley Manners's "Happiness." This will be her first and only ap pearance at popular prices any "Oh, Boy!" Elliott, Comstock

& Gest's fourth Princess Theatre hit, will be seen at the Shubert-Riviera Theatre with the original cast. "The Blue Pearl," with George

Nash as the featured player, wil be the attraction at Loew's Seventh Avenue Theatre.

Charlotte Walker will come to the Bronx Opera House in Eugene Walter's play, "Nancy Lee," n which a woman triumphs over debta, doubt and deceit.



Aaron Hoffman, who wrote "Nothing but Lies" for William Collier, is the latest representative of the school that could never have derived from Sascha Guitry but his ancestors in the theatre. His long apprenticeship in writing sketches for vaudeville has been of inestimable value in the making of this farce, which pretends to be nothing beyond a medium for the popular comedian. Mr. Hoffman modestly calls his play a "Collierism." But any comedian could assuredly find success in such a clear and direct use of material that appeals infallibly to the American sense of fun. Barring perhaps one or two pieces which made their appeal to sex, "Nothing but Lies" is the most expert farce of native origin since Megrue's "It Pays

It is easy to call such a play mechancial, but its spontaneity is only a proof of the finished art that conceals art. The wheels never scrape, although they are always going around. To write popular farce seems to-day the principal preoccupation of the American playwright. Assuredly the impresarios neglect no opportunity to advance this ambition.

This Way Out. There Comes the